

THE PROBLEM OF LINGUACULTUREMS IN TRANSLATION

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ABSTRACT

The article studies the linguistic culture of Uzbek children's fairy tales, where special attention is paid to their values, which are the carriers of national and spiritual values of the people.

KEYWORDS: Culture, Translation, Mentality, Fairy Tale, Linguacultureme, Signs

INTRODUCTION

Translation has a great place in the cultural development of humanity. Thanks to the translation, people of one country will get acquainted with the life, lifestyle, traditions and national values of other countries. First of all, the culture of the particular nation, its unique values are reflected in their artistic creation, especially in the Folklore.

It is known that education and upbringing are two inseparable parts of a whole. In the word-culturemes, which are considered the units of our native language, our national oriental culture, a word, in addition to its lexical meanings, denote also a different concept inspired by the spirit of national culture. This formal hidden national-cultural concept usually stays out of our attention.

In current linguistics the scientific researches which are being made in the direction of interpretation, revealing the essence of human culture, mentality and traditions are playing an important role. Because language is the key of the thought system, nature and culture of a human. In addition, language is also a mirror of the nation. According to the well-known linguist scientists L. Elmesev, "language can lead not only to the concept of personal style, but also to the events of the past generations" (Elmesev, 1960: 131).

As, for the lingua cultural elements that are considered the units of lingua culturology, this direction of linguistics appeared at the end of XX and the beginning of XXI centuries. Despite of being similar to a number of interrelated subjects, lingua cultural elements differ somewhat from them. Its main purpose is to determine the units belonging to the "everyday" cultural language sphere of the lingua cultural society. Its main functions are as follows:

- To determine the ways of formation of culturally known, fixed "Signal's";
- To define the concept of cultural connotation;
- To work out the typology of the cultural connotation of lingua cultural elements.

In contrast to Ethno linguistics and Linguaculturology, lingua-cultural elements are the units demonstrating the public culture, which is reflected in language and have become a language unit. These units reflect the features of the national culture and ethnic consciousness, and most importantly, these signs, discover the model, metaphoric, symbolic meanings in the culture. (3, 12) briefly speaking, lingua-cultural elements embody the linguistic and cultural signs.

According to V. V. Vorobev's interpretation, "linguacultureme is a complex unit, that comprises the dialectical unity of the linguistic and extralinguistic (concept or object) meanings". This unit denotes a "deeper" meaning than a word. To the usual denotation- meaning the out-of-language meaning of cultural element - cultural concept component is added. (4,47-48).

Classifying the linguaculturemes, V. A. Maslova includes the followings in their contents:

- Legendarized language units: archetypes, legendemes, customs, worship, rituals;
- The language units without equivalents, lakuns;
- Paremiologic language fund;
- Phraseological language fund;
- Standards, stereotypes, symbols;
- Language images and metaphors (created by the form of the word);
- Stylistic way of other languages;
- Talk behavior;
- Treatment culture (3, 36-37).

Features of ethnic mentality and words expressing cultural connotation can also be included in this classification.

The content of lingua-cultural elements is quite more complicated than language units. It comprises not only the form, meaning of language courses, but also the condition and environment outside the language.

In general, linguaculturemes can be expressed by the following way:

Symbol+ meaning+cultural content or sign+ meaning+concept (and a word =sign+meaning).

Now, we shall try to substantiate the above mentioned theoretical concepts with practical examples. For this we'll analyze the English interpretation of the linguaculturemes existing in fairy tales "Kenjabotir" ("The Youngest Brave") and "Tulki Makri" ("Fox Deceit"), which are included into the guild treasury of the Uzbek folk tales, on the basis of the determined theoretical norms.

In the sentence taken from "Tulki Makri"(in Uzbek), "Shunda takes laylakning Ike quotidian tishlab, qayerda do'lana, turkey base, o'shaning ichiga irib yuguraveribdi" ("Fox ran through thickets beating Stork's wings"), the linguacultureme "do'lana" (whitethorn) is used. Whitethorn is an apple-like fruit tree. It belongs to the rose family, and is a wild-growing yellow or reddish, round fruit tree that mostly grows in the mountainous areas and its eatable fruit. Where do you get a lady-love if you don't sacrifice your soul, where do you get a hawthorn if you don't climb up a mountain? The word **do'lana** in this case, besides its lexical meaning, expresses also a concept of a very delicious fruit that everyone wishes to eat, but is hard to get. It is known that the comparison used in this proverb – the symbols of love-lady – whitethorn is valuable concepts in the national culture. Thus, the fruit of whitethorn is not only a common fruit, but also is a valuable and honorable concept, because everything reached through a hard work (climbing a mountain) is considered precious. This national cultural concept makes it go into the group of linguaculturemes.

In the text of the English translation of this tale, "Fox deceit" the word "whitethorn" is not used at all. **A fox ran through thickets beating Stork's wings.**

But despite of the fact that there are words used in the meaning of "dolana plant and fruit" in English (a thorny shrub or tree of the rose family, with white, pink, or red blossom and small dark red fruits (haws). Native to north temperate regions, it is commonly used for hedging in Britain. Also called may, quickthorn, whitethorn). In addition, according to its definition, this fruit tree is often grown as a hedge. Such information shows that the attitude to whitethorn fruit is absolutely opposite to ours. In other words, while comparing we get whitethorn -hedge and whitethorn - valuable fruit. These different attitudes to the whitethorn tree and fruit, may possibly be the reason why the lingua-cultural element "whitethorn" is not used in the English translation of the sentence.

Another linguacultureme **chevar**- Sewer is also used in the tale.

Chevar-clothing or embroidery master woman, a skilled tailor. These dressmakers make best selling products. "Saodat", in figurative meaning, a skilled master of his/her work: creativity. Paxtalar vatanining asl cheviri – paxta dalasining qiz-juvonlari (The real masters of the homeland of cotton– girls-women in the cotton fields). Gafur Ghulam.

Sewer - tikuvchi.

By comparing the two definitions, we can see that the word "chevar" in Uzbek doesn't only mean a sewer, but also has such additional meanings as a skilled master, master of his/her work in general. If we compare the Uzbek and English sentences with this word in the text of the tale, that is, if we compare them outside the context, at first we'll start getting confused about the meaning of the word "chevar" in Uzbek. See:

- Ey, siz chevarmisiz?

- Oh? Are you a sewer? (Ey, siz tikuvchimisiz?)

If you imagine the question "Ey, siz chevarmisiz?" Being asked in a cotton field or a sewing workshop, then you will be assured that, it's a lingua-cultural element.

Moreover, note the difference between the cultures Cho'ltoq – Dock, used in the text of a tale;

Cho'ltoq-Ripped, cut, short, dull. Cho'ltoq dum (Cut tail) - (Normat), Sharif otolmaydi – qo'li cho'ltoq (Sharif cannot shoot - his hand is stumped. "Youth". Cho'ltoq qalam-a dull pencil. M.M. Dust. Lolazor (Tulip field).

In figurative meaning it means round, round-cushion, dull.

Dock, cropped, tailless - dumsiz, qisqa dumli, uzilgan dum.

Even though the exact translation of the Uzbek sentence is not used in its own place in the English version of the tale, it is used in the next sentence; "Cropped fox was able to escape easily". (Page 37)

But despite the fact that "Cropped" is a multi-semantic word, it significantly differs from the meanings of its equivalent in Uzbek. In particular, as a result of comparison, it will be clearly seen that expressing the shortness of meaning and size of something or some work is specific only to the Uzbek language national culture.

"Tulki dumi yulinib, cho'ltoq bo'lib kelayotsa, bu yerda qirqta tulki o'ynab yurgan emish "(187 бет).

"Fox went on his way. On his way he saw 40 foxes"(37 бет).

In both languages, the words **So'qmoq – Path** bear similarity in their original meanings. See.

So'qmoq – away (path) spontaneously appeared as a result of people's work. Mana shu adirlar bag'ridan bir so'qmoq o'tgan. "Youth". Sahro So'qmog'ida boshin egib jim, birkimsa ketmoqda, bilmasam u kim. A.Oripov "Yillar armoni" ("Regret of Years").

In figurative meaning, it is the way people pass throughout their life or activity.

Hayotimiz juda go'zal. (Life is so beautiful.) Lekin uning o'ziga yarasha past-balandliklari, so'qmoqlari ham bor. (However, it has its own ups and downs, paths.) O'ylab ko'rsam, mening yolg'izoyoq so'qmoq yo'lim ham allaqachon tugabdi. (If I think, I realize my path has already finished.). A. Mukhtor. Asarlar (Works).

Path--a way or track laid down for walking or made by continual treading. The course or direction in which a person or thing is moving.

These words – linguaculturemes of the Uzbek and English languages, in their figurative meaning express an additional concept which presents the culture of living, a way of life in oral speech. In addition, the word path has an additional meaning of a symbolic expression of inner feelings, senses. This can be seen by means of comparison of simple word combinations.

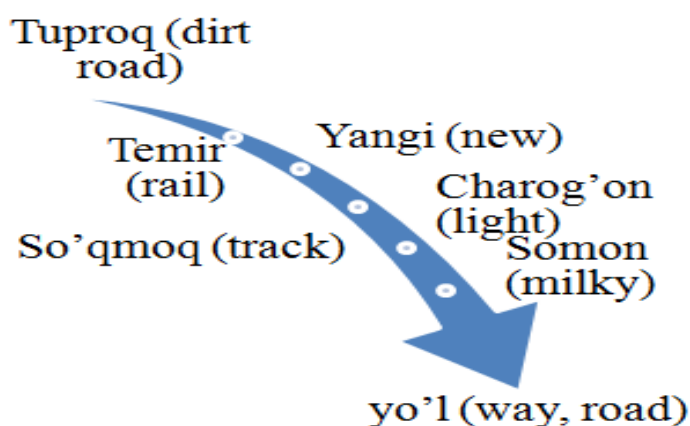


Figure: 1

If we consider the linguacultureme "Path" as a word with wide meanings (by means of synonyms expressing a similar meaning), word combinations with the word "way" can also be made up:

Railway, Airway, The way of life, Milky way, way-bill.

That is why, the word "so'qmoq" used in the Uzbek fairy tale is not reflected in the English translation.

Qo'sh – Omochga qo'shilgan bir juft (yoki bitta) ho'kiz yoki ot (A plow drawn by a couple of (or a single), oxen or horses). Dalaga qo'sh chiqdi. Zag'chalar qag' qag'lanib, q'o'sh ketidan uchib qo'nishdi. N. Fozilov, "Oqim" (Flow).

Plough --a large farming implement with one or more blades fixed in a frame, drawn by a tractor or by animals and used for cutting furrows in the soil and turning it over, esp. to prepare for the planting of seeds.

The meaning of these words in the tale contexts in Uzbek and English is a ploughman (qo'shchi).

Tovush kelayotgan tomonga borsa, bir chol – dehqon qo'sh haydayatgan ekan.

He met a ploughman-(U qo'shchchini uchratdi).

But the word “qo'shchi” historically means also the servant of the rich.

If we use a dialectical infinity approach, the concept area of the variants of the English word **Plough** goes beyond the scope of linguacultureme and become a conceptual unit.

The Plough- katta ayiq (astronomic), plough into – nimagadir qattiq kirishish, I ploughed the exam- men imtihondan yiqildim, plough=plow- plug, qor tozalagich and others. In other words, it becomes a unit of not only linguistics, but also on other subjects, and expands its borders of the study. Besides, the word “qo'sh” expresses different meanings in different combinations. In particular, er-xotin (husband-wife) – qo'sh ho'kiz (a couple of oxen), qo'sh-qo'llab (with both hands), qo'sh qanotli (having two wings) and others. Also, different compounds represent different concepts. In particular, the husband and wife - Add beef, two hands, double -qanotli, and others.

In the text of the tale “Kenjabotir” that has its own place in the treasury of Uzbek folk tales there, does one more linguacultureme comprise the signs of psychology and culture. It is the word **hujra - room**.

Hujra-xona, bo'lma, kayuta. Kishi yashaydigan kichkina xona (a smallroom for living). Tarixiy mazmunda madrasa, qorixona va masjidida shogirdlar, domullolar yashashi uchun ajratilgan kichik xonalar (In historical content small rooms in madrasahs, mosques for students and masters to live in).

Room - one of the separate sections or parts of the inside of a building.

Though, in the English translation the sentence with the word hujra is interpreted in a different way, the meaning of cell is present here:

Kenja botir qirq hujraning kalitini so'rabdi, qiz kalitni topib beribdi.(149 b.)

Then the girl took the keys of all the cells, led the guy to the last cell and opened the box (page 12).

However, the words hujra - cell and xona- room is used as absolute synonyms in this case and represent a particular piece or part of a building. The difference between them is that, the room doesn't determine the size (big or small). Moreover, the cell is not a part of a building, but also represents a whole small residence.

If, we take into consideration the scale of the meanings of the linguaculturemes that appear in word forms and in different combinations, they also can become a conceptual unit.

E.g. Restroom - (Amer) – tualet, qabulxona (toilet, reception), majlislar sale - banquet room, conference room, dining room – oshxona, room - bo'lim (section), workshop, camera (camera), Bali alas joy, Bali quritish joyi (a place for fishing, fish drying) and others.

CONCLUSIONS

In conclusion, we can say that, though concept culturology, lingua-culturology, linguaculturemes have much in common, there exist certain borders of their research areas. Otherwise, no scientific-methodical research can give the

expected results. Also, it is an undeniable fact that, the listed terms and their units represent the national values of native speakers.

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